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LIECHTENSTEIN

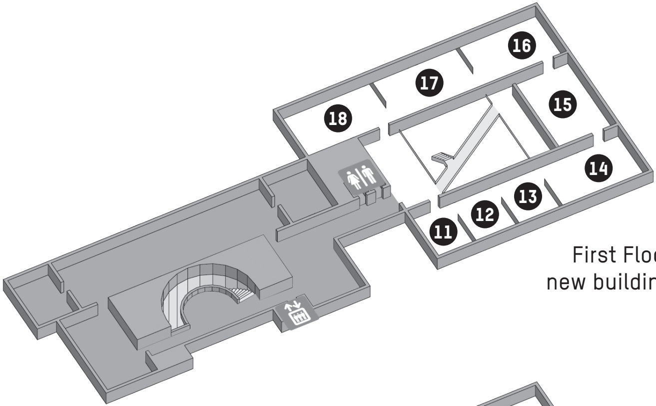
The Princely Collections

12.11.2016 – 19.03.2017

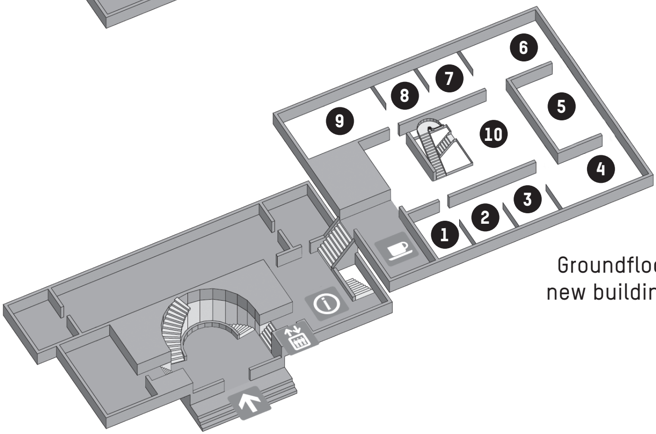
KUNST
MUSEUM
BERN

EXHIBITIONGUIDE

Floorplan



First Floor
new building



Groundfloor
new building

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Rooms 3 and 4	**Portrait Painting**
Rooms 5 and 6	**Christian Themes**
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The Princely Collections

The art holdings of the Prince von und zu Liechtenstein are the fruits of 400 years of collecting, bearing the stamp of the individual preferences of the respective princes. The scope and diversity of the collections are correspondingly great, spanning the time from the Gothic ages through the Baroque period to the Biedermeier-era. The princes began collecting in the mid-16th century. These activities grew in intensity with Prince Karl I von Liechtenstein (1569-1627), and were fostered by the princes that came after him, continuing until this very day. The works of art they accrued were originally part of the furnishings and decorations of the Liechtenstein family's numerous seats, palaces and castles. In 1705, Prince Johann Adam Andreas I (1657–1712) had the core of the collections presented on a storey reserved for it alone in the family City Palace in Vienna's city center. Some hundred years later from 1807 onwards, Prince Johann I (1760–1836) granted public access to the collections at the Garden Palace in Vienna's Rossau quarter. In 2004 they returned to Vienna after an intermission owing to the war. Despite the painful experience of having to sell various pieces, the collections are still among the leading private collections across the globe.

For the exhibition *LIECHTENSTEIN. The Princely Collections*, more than 200 works of art were selected from the holdings, which boast some 1700 paintings as well as sculptures, prints and drawings and artisanal objects. The pieces in the exhibition comprise a representative cross section of the collections, giving visitors an idea of the quality and wealth of the accrued items and an overall impression of the representation fostered by this royal lineage.

The Liechtenstein Dynasty

The rise of the Liechtenstein family to one of the principal dynasties of Europe began in the 12th century. The family was elevated to the rank of princes in 1608. As subjects of the emperor, they were wealthy landowners and landlords, whose sphere of influence and estates lay in the heartland of the Habsburgs, in Austria, Bohemia, and Moravia. In the 20th century and during the two world wars, the Liechtensteins suffered great losses as well as the confiscation of much of their lands in Bohemia and Moravia by Czechoslovakia. The representative historical palaces in Vienna remained, as well as extensive estates in Lower Austria, where the family still manages its old vineyard in Wilfersdorf, together with property in Styria and in what today is known as the Principality of Liechtenstein. The Liechtenstein dynasty had to purchase the Lordship of Schellenberg in 1699 and the county of Vaduz in 1712 in order to hold land without any intermediate feudal tenure, land that was classed as "unintermediated" – or direct from the Holy Roman Emperor. This territory was elevated in 1719 to the "Fürstentum" or Principality of Liechtenstein. The family nevertheless remained in Vienna and Feldsberg (Valtice, today in the Czech Republic). It was only in 1938 that Prince Franz Josef II von Liechtenstein (1906–1989), transferred the permanent residence to Vaduz after Nazi Germany annexed Austria. The Principality of Liechtenstein has a constitutional monarch as head of state and a democratically elected parliament enacts the law. Its sovereignty is divided between the prince and the people. The ruling head of state with his seat in Vaduz is, since 1989, Prince Hans-Adam II von und zu Liechtenstein (b. 1945), while Alois, Hereditary Prince von und zu Liechtenstein (b. 1968), is the Prince Regent since 2004.

Rooms 1 and 2
Princely Self-Expression

A prestigious image is part and parcel of dynastic self-portrayal. Both the architecture of the residential palaces and fitting these out in keeping with the family's social rank – which very much includes the accrual of art collections – reflect its class consciousness and dynastic conceptions of identity. The latter likewise impacted the style of portraits of dynastic members in portraits. Thus we find portraits of three of the princes who played leading roles in the formation of the collections presented in the respective contemporary styles of imperial representation and their insignia included. These works are *Gold Medal with a Portrait of Prince Johann Adam Andreas I von Liechtenstein* (*1684–1712*)*, Portrait of Prince Karl I von Liechtenstein (1569–1627)*, and the portrait of *Prince Joseph Wenzel I von Liechtenstein, Wearing the Collar of the Order of the Golden Fleece (1696–1772)* executed by **Hyacinthe Rigaud** (1659–1743). Prince Karl I von Liechtenstein had a special relevance as, in 1608, he succeeded in being made prince of a hereditary monarchy. This full-length portrait by an anonymous master illustrates a self-confident prince standing in front of a column decorated with the dynasty's coat of arms. The magnificent *Horse Blanket with the Royal Liechtenstein Coat of Arms* (ca. 1769) was used in festive parades with carriages. 17th-century prints in the display case illustrate a carriage of that kind and how it would have been used. The highlight of Room 1 is the *Portrait of Princess Karoline von Liechtenstein (1768–1831)*. It was painted by the French woman artist **Elisabeth Vigée-Lebrun** (1755–1842) in 1793 and illustrates Princess Karoline in the shape of Iris, the messenger of the gods in ancient times.

In 1776, Prince Franz Josef I von Liechtenstein (1726–1781) commissioned **Friedrich Oelenhainz** (1745–1804) to paint eight portraits of royal children to decorate the walls of Eisgrub Palace (Lednice, now part of the Czech Republic). Whereas the 8-year-old girl is placed in the royal gardens in *Portrait of Princess Maria Josepha Hermenegilde von Liechtenstein (1768–1845),* the two boys, the Future Princes Alois I von Liechtenstein (1759–1805) and Johann I von Liechtenstein (1760–1836), act out more distinguished roles seated at a table, one perusing architectural plans and the other drawing after a piece of sculpture. The portrait of the 2-year-old daughter of Prince Alois II von Liechtenstein (1796–1858), is quite remarkable. It illustrates the sleeping girl, Princess Marie Franziska von Liechtenstein (1834–1909), holding a doll in her arm. The portrait fills the picture, enhancing the impression of proximity und underscoring the intimate character of the painting. It was painted by **Friedrich von Amerling** (1803–1887) in 1836. Amerling was a leading artist of the Biedermeier-era and is represented by some 20 paintings in the Princely Collections. He was closely liaised with Prince Alois II.

Rooms 3 and 4
Portrait Painting

Room 3: Alongside portraiture as records of dynastic history, we find in the Princely Collections first-rate portraits executed by the Italian, German, Dutch and Flemish schools. We have not only Prince Alois II von Liechtenstein (1796–1858), to thank for the outstanding holdings of paintings from the Biedermeier period. Sovereign Prince Hans-Adam II has further expanded this collection and still continues to do so. In this way paintings such as *Lost in her Dreams* or *Girl with Straw Hat* (both 1835) – executed by **Friedrich von Amerling** and exhibited here to the left and right of a magnificent Biedermeier roll-top desk – were first added to the collection in recent years. Whereas the woman on the left looks up pensively from her book, the one wearing the straw hat rests her chin in her right hand, around which the green band of her head-dress is wound as if by accident. The two portraits painted on copper by **Christian Seybold** (1690–1768) are likewise examples of psychological depth. The artist executed them in 1761 as portraits of himself and of his daughter– the former with a paintbrush behind his ear.

Room 4: In 1823 Prince Johann I von Liechtenstein (1760–1836), purchased the *Portrait of a Man* (ca. 1502/04) by **Raphael** (1483–1520). This early work of the Renaissance artist portrays a young man who has not yet been conclusively identified. The face of the head-and-shoulders portrait is framed by a landscape bathed in light. In contrast, the Florentine painter **Bernardino Zaganelli da Cotignola** (ca. 1460/70 – ca. 1510) has placed his sitter in *Portrait of a Lady in a Red Dress* (ca. 1500) against a dark background, making her white skin and dress stand out prominently. Love of realistic details such as a pearl necklace is characteristic for Renaissance interest in the outward forms of truth and reality. An example for the German school of painting is the portrait of *Elector Friedrich III the Wise of Saxony* (after 1532) by **Lukas Cranach the Elder** (1472–1553)**.** In 1504 in Vienna, Cranach was made court painter to the Elector of Saxony. The artist abstained from including the imperial insignia in the portrait. Instead the imposing figure of the Elector of Saxony and founder of the Wittenberg University is represented here as private scholar. A double portrait is the next in line after this painting. It obviously depicts a couple belonging to the upper middle-class, and was executed by the imperial court painter **Bernhard Strigel** (1460–1528) around 1515. By adopting the same background layout in both portraits, the artist has produced the effect of the couple standing in the same space and thereby underscores their affiliation to one another.

The long wall in this room unites 17th-century masterpieces of Dutch portraiture. Among the great portrait painters of this period are the Flemish "prince of painters" **Peter Paul Rubens** (1577–1640) with his *Portrait of Jan Vermoelen* [*1589–1656*] (1616) and his student **Anthonis van Dyck** (1599–1641) – and not to forget **Frans Hals** (1582–1666) with his *Portrait of a Man* (ca. 1650/52). The latter presented in *Portrait of a Young Man* (1620) an Antwerp Burgher as a knee-piece portrait. The candid expression of the sitter and the differentiated rendering of his hands are truly remarkable. Shortly afterward Van Dyck likewise painted the *Portrait of Maria de Tassis* (ca. 1629/30). The silk dress is in the French fashion of the time, and, together with the fan made of ostrich feathers, evidences the artist's outstanding proficiency in painting. The charm of this exceptional painting lies in its practical excellence in combination with the diffident expression of the 19-year-old woman.

Rooms 5 and 6
Christian Themes

Room 5: In the Princely Collections there exist numerous works of art engaging with Christian themes, in particular from the Renaissance and the Baroque periods. The earliest of the dated works on show here is the tondo-format *Virgin with Child and Six Angels* (ca. 1480/85) by **Jacopo del Sellaio** (1441–1493). The Virgin's hand rests in the lap of the Infant Christ, who turns to an angel holding a bowl of strawberries symbolizing the future Passion of Christ. **Francesco di Cristofano, called Franciabigio** (1484–1525), follows with *Virgin and Child with St. John the Baptist as a Boy* (1524). This painting also adopts the type of "Madonna of Humility" in which the Virgin is depicted sitting humbly on the ground. She puts her arms around the Christ Child and the boy saint, who is dressed as the later John the Baptist in his camel hair garb and bearing the attribute of a cross-staff. To conclude this room, the Baroque marble bust of *Maria Annunciata* (1670) by **Domenico Guidi** (1625–1701) presents the Virgin lowering her gaze at the moment when the angel Gabriel appeared and told her she will conceive the Son of God. Scenes of the Old Testament were popular in the Baroque period as examples of virtuous conduct. For example, the story of Judith and Holofernes – as visually narrated by **Cristofano Allori** (1577–1621) in his painting *Judith with the Head of Holofernes* (1613), tells of virtuous Judith's cunning as she, under false pretenses, manages to slip into the camp of the enemy, where she captivates the Assyrian General Holofernes and then decapitates him. This story is very loosely linked to the struggle between David and Goliath, which is represented here in **Girolamo Forabosco**'s (1605–1679) *David with Goliath's Head* (ca. 1670).

Room 6: Representations of saints underwent a revival with the Counter-Reformation in the 16th and 17th centuries. For example, the Princely Collections boast several portrayals of St. Jerome, who is often depicted as one of the four Church Fathers in a robe of cardinal red and accompanied by a lion. The earliest and at the same time most unusual picture of this saint is the work of **Maerten van Heemskerck** (1494–1574). His *Landscape with St. Jerome* (1547) illustrates a landscape with ruins based on sketches Heemskerck made on a trip to Rome. The artist has set the saint cowering in the foreground at the left to leave ample space for a view of the landscape, in which Heemskerck has revealed his extensive knowledge of the art of antiquity. A later work portraying St. Jerome was painted by **Anthonis van Dyck** around 1615/16. It zeroes in on the saint, whose figure fills the support as he writes in the seclusion of the desert. Finally, St. Jerome is depicted by the Italian **Paolo Pagani** (1655–1716) and a **follower of Gerard van Honthorst** (1592–1656) in a dramatically lit interior as penitent saint, beating his breast with a stone. Representations of Christ's Passion are the key subjects of Christian art. **Peter Paul Rubens**'s painting *The Lamentation* (1612) is an outstanding example, rendering Christ laying on a stone slab surrounded by the Apostles, a group of women, and the Virgin – the latter closing Jesus' eyes and pulling thorns out of his forehead. Conceived as a close-up view, Jesus' right foot appears as if protruding out of the imaginary boundary of the picture so that beholders can hardly do otherwise than gaze at the dead Christ.

Room 7
Cabinet of Curiosities

An integral part of every dynasty was to have one's own "Kunstkammer" or cabinet of curiosities, consisting of a room or alignment of rooms housing rare or just curious objects. The Liechtenstein family's "Kunstkammer" originates in the period after 1600 under the rule of Price Karl I von Liechtenstein (1569–1627). The items that were considered interesting for such collections encompassed both objects of art or artisanal and natural objects such as crystals or shells. Cabinets of curiosities could be used to gratify personal tastes and interests, but at the same time their contents conveyed an impression of their owner's knowledge of art. Many of the curiosities comprise the artisanal proficiency of goldsmiths in conjunction with exceptional natural objects, such as we find in the nautilus-shell chalice *Nautilus-Pokal* (ca. 1710/12) by **Elias Adam** (1669–1745). Resembling a treasure trove, a collection of remarkable objects can be viewed in the display cabinets in this room. Besides works of ivory by **Ignaz Elhafen** (1658–1715) and **Matthias Rauchmiller** (1645–1686) (*Ceremonial Tankard*, 1676), there are also examples of gold work to be found. Among other such items, we are exhibiting a *Baptismal ewer and basin* (1570–1575) by **Ulrich Schönmacher** (master goldsmith 1568, died 1585), which has survived together with the original leather container. A highly peculiar exhibit is a *Clockwork drinking vessel with Diana mounted on a stag* (1610/12) by **Joachim Fries** (1579–1620). Due to the internal mechanics of the object, it could move over the table by itself. The guest before whom the automaton came to a standstill had to remove the hind from its base and drink out of it. Many pieces from Asia can be found among the porcelain objects. They were adapted to European taste, especially during the 18th century, through additions made of bronze and silver.

Room 8
Interior

The magnificent *Chest with Commessi di Pietre dure* (ca. 1620/23) was made in Prague for Prince Karl I, Obersthofmeister (similar to a privy counsellor) of Rudolf II, Holy Roman Emperor. His monogram can be discerned on the base, comprising two intertwined C's. A total of twenty-four panels with pictures have been executed in the commessi di pietre dure technique and framed with gold-plated bronze bands set with garnets. The lid has been likewise decorated with precious stones and fixed on a hinge so that the top of the chest can be opened up. It is assumed that this casket was a product of the joint efforts of several artists working in the imperial workshops in Prague. **Giuliano di Piero Pandolfini** (documented 1615–1637) was the leading master of the gem cutters or glyptic workshop that was founded by the Florentine artist Cosimo Castrucci and continued on by Giovanni Castrucci and his son Cosimo di Giovanni Castrucci.

Among the most valuable of the court fittings and furnishings in the Princely Collections are the magnificent cabinets like the *Small Cabinet* in white (ca. 1650/60). As a small piece of furniture, it was primarily used to store valuable collection items. Mostly the cabinets were set on tables and could be locked by closing shutters or twin doors. This type of freestanding cabinet often comprised a complex structure made of a diversity of different materials. Mostly it was at the same time a lavish artisanal showpiece. In many cases the production of these items necessitated a division of labor, involving many kinds of artisans from different guilds. The cabinet on display here is made of wood and overlaid with ivory. On the front faces of the drawers inside the cabinet, the makers have fixed brass plates illustrating scenes from early Roman times.

Room 9
Mythology

In the rich holdings of paintings in the Princely Collections exists a series of seven representations of the Trojan War in enamel on copper. **Pierre Courteys** (1520–1591) painted them after etchings by Jean Mognon. The accession of these pieces probably dates back to Prince Joseph Wenzel I von Liechtenstein (1696–1772), who may have purchased them while staying in Paris between 1738 and 1740. The whole saga of Troy is narrated in images. The series illustrates the Judgment of Paris, the Abduction of Helen, the Battle at the Gates of Troy, the Trojans Taking the Wooden Horse within their Walls, the Sack of Troy, and finally the Flight of Aeneas from the Burning City. The end of Troy is confronted by a new beginning, that of Rome with Aeneas as its founder. Because Paris failed to acknowledge to an equal degree the perfection of each the goddesses in the triad of Aphrodite, Athena, and Hera – and with them beauty, wisdom, and power, which the deities had offered as the prize for his judgment – discord arose in the world order. Paris handed the apple to the goddess of love, Aphrodite, singling her out as the most beautiful because she promised him Helen's love. The Trojan War was the issue after Paris carried out the deed of abducting Helen and taking her away from her husband Menelaus, the King of Sparta. **Pompeo Girolamo Batoni**'s (1708–1787) painting *Venus Presenting Aeneas with Armor Forged by Vulcan* (1748) immediately follows the enamel Trojan-War series. As the title states, the composition portrays Venus handing Aeneas the weapons of Vulcan. Aphrodite, Aeneas's divine mother, gave him the weapons and thereby made him invincible.

In **Peter Paul Rubens'**s painting *Satyr and Maid with Fruit Basket* (ca. 1615), we meet up with the mythological figure of a satyr, a half-human and half-animal hybrid creature and follower of the god of wine, Dionysius. As if seeking to separate him from the beholder, a young bacchante holds a grapevine branch in front of the horned satyr. Likewise executed by Rubens are two studies for paintings, *The Hunt of Meleager and Atalanta,* and *Diana's Hunt* (ca. 1628). He executed them for Philipp IV, King of Spain, for the decorations of the Salon Nuevo de Alcazar in Madrid. Rubens's most famous contemporary, **Rembrandt Harmensz. van Rijn** (1606–1669), is represented in the Princely Collections by his *Cupid with the Soap Bubble*, (1634). The chubby-cheeked god of love reclines on a bed of red velvet and has blown a bubble with his straw in a shell. This motif in Dutch art is a well-known symbol of vanity, signifying the transience of life – and also of love.

Room 10
The Decius Mus Cycle and Sculptures

The *Decius Mus Cycle* comprises a series of eight paintings in mirror image produced by **Peter Paul Rubens** in 1617 for a tapestry series. When Prince Johann Adam Andreas I von Liechtenstein (1657–1712) purchased these monumental paintings in 1693, he laid the basis for a Rubens collection that was to consist of over 30 artworks in the Liechtenstein Princely Collections. While the painting cycle today hangs in the Garden Palace in Vienna, the presentation in Bern entails the two tapestries *Decius Mus Preparing for Death* (on the left) and *The Obsequies of Decius Mus* (on the right) as well as copperplate engravings of the series dating from the 18th century. The first two tapestry series of the *Decius Mus Cycle* were produced in the **Brussels tapestry workshop of Jan Raes I** (1574–1651) and were such a success that in the 17th century further series were produced in various workshops.

The sequence of pictures narrates the history of the Roman consul Publius Decius Mus in the war against an uprising of the inhabitants of the plain of Latium in 340 BCE. Rubens began the cycle with the scene of Decius Mus telling his officers of his dream. In it the Romans only chance of winning the battle would be if one of the two supreme commanders would deliver himself up to the gods of death. In the series, priests divine the consul's fate from the liver of a sacrificial animal, and Decius Mus acknowledges that his life will have to be the price for the Romans to win the battle. In the third composition he undergoes the ritual of the so-called *devotio* and vows to die. In the fourth picture he mounts his horse to ride to battle. The two final paintings represent the mortally wounded consul and his burial ceremony.

The Princely Bronze Collection originates in the collecting activities of three subsequent generations and dates back to the early 17th century. It is still being added to today. In this room you will find a selection on show as well as thematically related pieces in Rooms 5 (Christian Themes) and 9 (Mythology). Among others, this collection includes small bronzes by **Giovanni Francesco Susini** (1585–1653) and **Massimiliano Soldani-Benzi** (1656–1740). Also from Soldani-Benzi, however, is the only large bronze in the exhibition at Bern, the *Venus Medici* (ca. 1699–1702). In 1695, Prince Johann Adam Andreas I commissioned Soldani-Benzi, court artist of the Medici family in Florence, to make a bronze copy of the Medici Venus in the size of the original. The Medici Venus is one of the most famous antiquities of ancient Rome, where it was rediscovered in the 1630s. The marble figure is a 2nd-century copy after a bronze original dating from the 1st century BCE. According to mythology, Venus, the goddess of love and beauty, was born in rising from the foam of the sea. Symbolizing the sea, dolphins are among her attributes.

Rooms 11 and 12 (Upper Floor)
Genre

Genre painting describes the everyday world, manners, and morals. These works, as a rule, do not represent the great heroes of history we know from history painting. Instead they zero in on the normal peasantry, tradesmen, and burghers at work or performing household chores or in pursuit of prosaic pleasures. Genre painting was established as a genre in its own right in the 17th century, its predecessors being genre scenes that were integrated in religious paintings. For example, in the painting *The Numbering at Bethlehem* (1607) by **Pieter Brueghel the Younger** (1564–1638), the figures of the Virgin and Joseph do not particularly stand out from the rest of the scene, tending rather to blend in with the events in general, which Brueghel renders in detail and has transposed to in a small town in Holland. Genre paintings describe society and as moral subjects often convey a moral message. Hence we can justifiably interpret **Quentin Massys**' (1466–1530) painting *The Tax Collectors* (late 1520s) as a reference to temptation in trading with money and as an exhortation to be honest in our dealings. In an earlier work (Louvre, Paris), Massys included the tax collector's wife in the composition, who, situated next to her husband, reads the Bible. **Jan Steen**'s (1626–1679) paintings too are ambiguous. *The Fat Kitchen* (late 1660s) displays, on the one hand, the wealth of the burghers. On the other it reveals the dangers of extravagance and gluttony accompanying a life of plenty. A further Dutchman, **Adriaen van Ostade** (1610–1685), with his *Peasant Dance in a Barn* (1635), has depicted a burlesque scene expressing peasants' zest for life. The ingenious use of light, together with the subtle and detailed painting style, contrasts the rustic subject matter. The painting was highly esteemed, as the 1873 catalogue of the Princely Collections gives it a special mention. However, only shortly afterwards, Prince Johann II von Liechtenstein (1840–1929) sold the work, which was, in the end, repurchased for the collection by Prince Hans-Adam II in 2007.

David Ryckaert's (1612–1661) painting *The House Concert* (1650) illustrates the life of the high society. The scene centers on a table around which numerous instrumentalists are seated. A woman standing and wearing a blue dress holds a sheet of music in her hand and raises her eyes to heaven as if seeking divine inspiration, while the harpist dressed in white seeks eye contact with the beholder. Time seems to stand still in the painting while the music resounds. As symbols for transience – which music is by its very nature – we can discern an extinguished candle and some pipes lying on a table near the frame on the right-hand side. Nearly 100 years later, in the Rococo period, a shift in the representation of music took place, when it began to be presented in a more comprehensive context by depicting all five senses in a wealth of imagery. The panel painting on copper *Fête galante* (1736) by **Johann Georg Platzer** (1704–1761) portrays a court party. In the composition not only the genres of architecture, landscape, and still life have, alongside figure painting, a role play, but sculpture too occupies a prominent place.

Room 11
Military

The history of the Liechtenstein dynasty has been distinguished by the service of the princes in the Austrian armies. For this reason the arsenals of the princes of Liechtenstein have accumulated weapons, armor, and military objects. However, these items were hardly ever actually used in warfare. We find such an example the so-called *Birnmorion* (ca. 1570), a helmet in the shape of a medieval kettle hat. It was probably used for official parades. In contrast, the artillery models served to instruct and thus had practical relevance. And they were also made in order to refine existing types of artillery. The models in the Princely Collections (et alia *Model of a Howitzer with on a field carriage*, ca. 1740) date back to Prince Joseph Wenzel I von Liechtenstein (1696–1772). Prince Johann I von Liechtenstein (1760–1836) was yet another important military man in the family. The painting *Portrait of Prince Johann I. von Liechtenstein* (prior to 1816) by **Johann Baptist Lampi** (1751–1830) portrays the prince as a proud general who can look back on a successful career. He fought on the frontlines and was at the same time proven to be a shrewd diplomat. Thus, on December 2, 1805, as emissary of Austria, he negotiated the terms of the armistice after the so-called Battle of the Three Emperors near Austerlitz, which ended in victory for Napoleon and later also the Treaty of Pressburg. This historical event has been captured by **Pierre Paul Prud'hon**'s (1758–1823) painting, executed in 1815, *The Meeting between Napoleon and Emperor Franz I after the Battle of Austerlitz on 4 December 1805 with Prince Johann I von Liechtenstein in Attendance.*

Room 14
Veduta and Capriccio

In the 18th century, the so-called "capricci" were much in demand by aristocrats on their "Grand Tour" – the obligatory extended tour of Central Europe, Italy, Spain, and the Holy Land by the younger members of the British aristocracy as part of their education. Capricci as a genre comprised imaginary fantastic compositions made of ancient or modern architectural monuments and sculptures. One of the leading protagonists of the genre of architectural capricci was the 18th-century artist **Giovanni Paolo Pannini** (1691–1765), famous especially for his veduta of Rome, which largely focused on the leading architectural monuments of antiquity. In his *Capriccio Depicting the Major Architectural Monuments of Ancient Rome* (1735) Pannini gave his imagination free rein in composing an ideal architectural landscape, while in the painting *Interior of the Pantheon in Rome* (1735) he creates a document of the times by illustrating the use of the Pantheon as a church. The veduta too, of **Giovanni Antonio Canal, called Il Canaletto** (1697–1768), give us an idea of what Italy looked like in the 18th century and impart authentic insights into the life of that period. We can view a typical cityscape of Venice in his work *Canal View with the Ponte delle Guglie, the Palazzo Labia and the Campanile of San Geremia* (1734/42). With great skill, Canaletto channels the gaze of beholders into the background to the bridge, behind which the Venetian Ghetto is situated. The painting was presumably purchased by Prince Joseph Wenzel I von Liechtenstein (1696–1772) directly from the artist. After it departed from the collections at a later date, Prince Hans-Adam II succeeded in repurchasing it in 2007.

Room 15
Landscape Painting

Landscape as an independent genre was a 16th-century invention and reached its zenith in the 17th century. In this genre, individual artists specialized in the subgenera of river, forest, and alpine landscapes – or so-called sea pieces. Thus the *Landscape with a Mountain Pass* (ca. 1620), painted by the Flemish artist **Joos de Momper** (1564–1635), depicts an alpine region, with which the artist was possibly acquainted from his travels. In such "souvenir pictures", the scene is an artful composition designed by the artist. **Gillis van Coninxloo** (1544–1607) was a specialist for forestscapes, and Prince Johann I von Liechtenstein (1760–1836) purchased his imposing *Forest Landscape* (1598) in 1820. The painting illustrates a densely forested area which is only dimly lit. The composition, in enchanting brown and green hues, is highly picturesque and densely detailed. It is only when we look closer that we notice the details of the dense forest of oak trees — the wayfarer resting at the foot of a gnarled oak, the many birds populating the forest and its waters, and the deer that follows the example of the human figure in the middle ground. Whereas Coninxloo moves into the thick of the forest in this composition, his 1604 *Forest Landscape* proffers a view into the distance. Sea pieces and marine paintings were one of the favorite subjects in Dutch art. In them, the sea and sky could be dramatic and turbulent or just majestically serene, such as in the painting *Ships off the Coast* (1672) executed by **Willem van de Velde the Younger** (1633–1707).

Rooms 16 and 17
Still Life Painting

The dominance of the Netherlands as a trading nation led to prosperity and a taste for luxury. Still lifes reflect this state of things owing to the genre's tendency to often illustrate artistic arrangements of exotic fruits and objects. It is possible to discern a certain development in still lifes over the course of the 17th century, emerging as simple combinations of objects and evolving into complicated, splendid arrangements. Around 1600 we find the very first still lifes in ready-laid tables. The *Still Life with Apples, Grapes and a Vase of flowers* by **Osias Beert the Older** (1580-1624) belongs to this group and was executed in the years 1600/20. The situation of the still life in the composition, viewed from a high angle against a dark background, is characteristic for the genre at this time. **Pieter Claesz.** (1597–1661) further developed this type, and is represented in the Princely Collections with *Vanitas Still Life* (ca. 1630), which addresses worldly vanity. This composition is based on a tenuous balance between a pearl necklace and a golden goblet lying on its side, suggesting an accidental arrangement. But at the same time the pocket watch and the extinguished candle signify the worthless nature of these objects in the face of mankind's mortality.

Jan Davidsz. de Heem (1606–1684) is regarded as a master of fruit still lifes. The example of this type here in the exhibition, *Fruit Still Life With a Silver Beaker*, arranges grapes, oysters, and a half-peeled lemon around a gilded, covered goblet in a niche in the wall. **Roelant Savery**'s (1576–1639) *A Bouquet of Flowers, the so-called Liechtenstein Bouquet* (1612), evidences – like many flower still lifes of this period – an interest in botany. The vase holds a bouquet of various flowers, all of which bloom at different times in the year. Thus it presents a floral arrangement that can only exist in art.

It was especially **Frans Snyders** (1579–1657) who expanded the still-life genre further in the southern Netherlands. He specialized in large-format game, market, and kitchen-larder pieces. His still life with fruit, game, and vegetables, as well as a live monkey, a squirrel, and a cat was executed around 1635/49, and is one of a series of still lifes that combines fruit and hunting themes.

Otto Marseus van Schrieck (1619–1678) in his *Forest Floor Still Life* (1663) invented the forest-floor still life as a new subcategory of still lifes. Only a short time later, **Melchior de Hondecoeter** (1636–1695) introduced decisive innovations to the genre of fauna representation with his pictures of birds and became the unchallenged specialist in this field. With their artistic inventions, these two painters challenged the traditional boundaries of still lifes. Marseus van Schrieck expanded the genre in the direction of landscape painting, Hondecoeter transgressed still lifes altogether by making the representation of animals – and hence the introduction of animate life into the genre – his key motifs. Towards the end of the 17th century, **Jan Weenix the Younger** (1642–1719) and **Dirk Valkenburg** (1675–1721) brought about the efflorescence of game still lifes in the northern Netherlands. In Jan Weenix the Younger's painting *Dead Game and Hunting Equipment on a Table* the key motif is a hanging hare, lying partly on a marble table. In 1698/99, Dirk Valkenburg painted, on commission, four hunting still lifes for the collection of Prince Johann Adam Andreas I von Liechtenstein (1657–1712). Two of these works are still part of the Princely Collections today. A park or landscape garden serves as a backdrop for the trophies of the chase in these paintings.

Room 18
Hunting and Animals

Among the members of the nobility, hunting was a favorite pastime and simultaneously a ritual befitting their social rank. For example, Prince Karl Eusebius I von Liechtenstein (1611–1684) described what was truly special in stag hunting in a letter to his son from the year 1682, saying it was "a continual pleasure and delight for the whole family because the enjoyment one gets on this kind of chase is just indescribable." The monumental painting *View of a Capital Stag Hunt mounted for Emperor Charles VI by Prince Hartmann von Liechtenstein* (1712/1724) records a hunting event that Prince Hartmann von Liechtenstein (1666–1728) organized as "Obersthofjägermeister" (Master of the Hunt) for Charles VI, Holy Roman Emperor (1685–1740). At the center left in the foreground stands Charles VI and on the right next to him Prince Hartmann von Liechtenstein. In the case of "Hauptjagen" or "hunting in enclosures" game was rounded up in a part of the hunting grounds that was fenced off with widths of cloth. Linked to this was an enclosure with a pavilion at the center in which the guest hunters gathered. The painting represents the moment before the horn is sounded, summoning that the cloth enclosure was to be pulled aside to allow the game to storm into the large enclosure where it was shot from the stand. Prince Hartmann von Liechtenstein is represented in another artwork, in *Equestrian Portrait* (prior to 1721). In it Prince Hartmann has been portrayed life-size and mounted on a horse by the Flemish painter **Philipp Ferdinand de Hamilton** (1664–1750). The animal piece *Lioness* (1620/30) by **Frans Snyders** is only linked to the subject of hunting in a roundabout way. This painting was accrued for the Princely Collections in 2004. Snyders was a specialist in portraying animals in Antwerp and often worked together with Peter Paul Rubens. It could be that Rubens supplied the models for this work with studies of a living lioness.

Catalog

LIECHTENSTEIN. Die Fürstlichen Sammlungen. Hrsg. Kunstmuseum Bern, mit einem Geleit von S. D. Fürst Hans-Adam II. von und zu Liechtenstein, einem Grusswort der liechtensteinischen Ministerin für Äusseres, Bildung und Kultur Aurelia Frick, einer Einleitung und Dank von Nina Zimmer und Beiträgen von Regula Berger, Claudia Fritzsche, Johann Kräftner, Rainer Lawicki, Manfred Leithe-Jasper und Daniel Spanke. Hirmer Verlag, München, gebunden, 360 Seiten, ISBN 978-3-7774-2688-4.

Agenda

Öffentliche Führungen
Sonntag, 11h: 13. November, 4./18. Dezember, 22./29. Januar, 12./26. Februar, 12./19. März
Dienstag, 19h: 15. November, 6.*/27. Dezember, 10./24. Januar, 7./21. Februar, 7. März**
*mit der Kuratorin Regula Berger
** mit dem Kurator Rainer Lawicki

Visites commentées publiques en français
Dimanche 11 décembre à 11h30
Mardi 28 février 2017 à 19h30

Public guided tours in English
Sunday, December 4, 11:30am
Tuesday, February 14, 7:30pm

Rundgang mit einem Gast
Sonntag, 27. November, 11h:
Mit Herrn Dr. Johann Kräftner, Direktor der Fürstlichen Sammlungen
Sonntag, 15. Januar, 11h:
Mit Frau Prof. Dr. Birgitt Borkopp-Restle, Abteilung für Textile Künste am Institut für Kunstgeschichte der Universität Bern

Literarische Führungen mit Michaela Wendt
Sonntag, 13h: 27. November, 15. Januar, 12. März
Dienstag, 18h: 21. Februar

Reihe «Kunst und Religion im Dialog»
Sonntag, 13. November, 15h
Daniel Spanke (Kunstmuseum Bern) im Dialog mit Jan Straub (Christkatholische Kirche)

Einführungsveranstaltung für Lehrpersonen
Dienstag, 15. November, 18h
Mittwoch, 16. November, 14h
Anmeldung: T 031 328 09 11, vermittlung@kunstmuseumbern.ch

Volkshochschulkurs
Mittwoch, je 15h–16h:
23./30. November und 07./14. Dezember 2016 (Kurs A)
Mittwoch, je 15h–16h:
15./22. Februar und 01./08. März 2017 (Kurs B)
Anmeldung:
Volkshochschule Bern
T 031 320 30 30, info@vhsbe.ch

«ARTUR» Kinder-Kunst-Tour
Jeweils Samstag, 10h30 – 12h30
19. November 2016:
«Gesichter-Geschichten»
25. Februar 2017:
«Kopf & Kragen»
Für Kinder von 6 – 12 Jahren.
Kosten: CHF 10.00

Sonntag im Museum
Jeweils Sonntag, 11h – 12h30
11. Dezember 2016: «Glanzvoll»
22. Januar 2017: «Kunterbunt»
Für Gross und Klein ab 4 Jahren.
Kosten: CHF 10.00
Anmeldung für Workshops erforderlich
Info: T 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

Exhibition

Duration of the exhibition	12.11.2016 – 19.03.2017
Opening	Friday, November 11, 2016, 6:30 p.m.
Entrance Fee	CHF 18.00 / red. CHF 14.00
Opening hours	Monday: closed Tuesday: 10:00 a.m. – 9:00 p.m. Wednesday – Sunday: 10:00 a.m. – 5:00 p.m.
Public holidays	December 24 / 25, 2016: closed December 26 / 31, 2016: 10:00 a.m. – 5:00 p.m. January 1 / 2, 2017: 10:00 a.m. – 5:00 p.m.
Private guided tours / schools	T +41 31 328 09 11 vermittlung@kunstmuseumbern.ch
Curators	Regula Berger, Matthias Frehner, Rainer Lawicki

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The Princely Collections

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